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Editorial

How fortunate the R.A.M. has been to retain the use of its buildings and equipment during the war years is brought home very closely to those of us who have inside knowledge of other less lucky educational institutions. Many colleges and schools whose premises were requisitioned have found grievous delay in obtaining possession again, and, what is just as harassing, no assistance in procuring licence to obtain priority for new furniture and equipment to replace that damaged or worn out. Enthusiasm to resume has had to be severely tempered by patience.

Demands for training facilities in Universities, Colleges and Schools have never been so pressing as today. Six years have accustomed us to queues, and from all quarters come reports of waiting-lists of aspirants in every branch of Science and the Arts. Selective choice among them has had to be stringent. There are former students returning after war service and wishing to complete interrupted courses—and these would seem to have prior claim to places—there are ex-service assisted candidates wishing to begin training for a career they have lately chosen; and there are those who in the ordinary event have reached an age to begin a course and are seeking whatever vacancies may remain for those of particular aptitude.

Another hindrance to rapid re-development is the depletion of teaching staffs in many schools. Apart from normal wastage and war losses, some ex-service teachers may not wish to resume on return to civil life. And among the elderly who delayed their retirement or returned to fill gaps are many who, amid the strains of the Home Front through the war years, have become unfit to carry on any longer. Some years must elapse before young teachers can be fully trained to make up the deficiencies.

Meanwhile demands and opportunities in the musical sphere, no less than elsewhere, continue to grow. The general realisation of a fact which musicians have stressed for many years—namely that music is a *need* of the people—will help to make it easier for those responsible to meet the obligations which these reconstructive years involve.

Holland in January, 1946

By Bernard Shore

To play with an historic orchestra like that of the Concertgebouw in Amsterdam is an unforgettable experience, and on the occasion of a first visit to a country after the ravages of five years war, the experience becomes doubly impressive.

In Holland there has always been a most friendly interest in British music, but now the interest has become touchingly warmed, and if only we play our cards well, there will be a remarkable demand for our music and instrumentalists. I had greatly feared some bitterness on account of the ghastly damage we had been enforced to inflict, but there is none, only an almost embarrassing gratitude to us for their liberation. When one sees the Hague, with the whole centre of their lovely city in ruins, alas from our bombing, we might well expect a certain coolness, but the Dutch have long,—not short memories, and they know too well that their terrible sufferings under the occupation were only brought to an end by the sacrifice of our own men. Wherever one goes there are friendly faces,—and if ever lost they will see one safely to a destination themselves, rather than continue on their own way; regardless of an extra walk of above half an hour!

There are no communications in Amsterdam save trams crowded to more than bursting point. There are no "No Standing" rules enforced by these tram conductors; as a community they have suffered too much, and all do their job for the common weal, with a Cockney humour that is like home. They all work extremely hard, and are steadily gaining on the complete emptiness left by the Germans. Everything was taken from them—their bicycles, their trams and buses, frequently their clothes, their produce, and the trains were either stolen wholesale or blown up. Right the way from Amsterdam and the Hague wrecks of trains lie on sidings, with the centre of each carriage sagging on to the metals. The Germans even stole the electric wires of their trams and trains—not forgetting the rails themselves!

When one stands in the centre of the Hague—ravaged like the precincts of St. Paul's—they will tell you of the launching of the

V2's, and how the R.A.F. would attempt to destroy them—but it was an impossible feat. The V2 teams would drive up in a lorry with the 30ft. Rocket dragging on a trailer behind. The rocket would then be up-ended and shot off with a ghastly roar, the whole operation taking under five minutes,—no wonder we were a bit late!

Long experience told them exactly where the rocket would land by the sound it made on firing. They knew either :—it would go to its luckless destination; fall into the sea; or come straight back, exactly on the spot it was sent off. The rocket team were alright of course, for they immediately ran for cover a long way away in the neighbouring park. This used to happen in the centre of the Hague.

The Concertgebouw Orchestra managed to carry on during the war, with about half of its members sent to Concentration Camps, or not allowed to come near the Concert Hall, but it has only fairly recently been itself again.. The Concertgebouw Hall is mercifully untouched and—wonderful to relate—was still heated when I entered it for the first time in desperately cold snowy weather.

M. Van Beinum was conducting—Mengleberg's former deputy, and a vastly more attractive person. Some of the orchestra still seem to be under the sway of the redoubtable old conductor, who was indeed a first class orchestral trainer—and an equally fine technician, but give me the really sensitive and sincere musician which is Van Beinum's characteristic. The Concertgebouw Orchestra apparently used to enjoy the ceaseless spate of Menglebergian words cascading over their heads from the rostrum, though we in the B.B.C. Symphony Orchestra would have gladly turned off the tap at the first drop. The Dutch Players found this difficult to understand. Mengleberg having been a good collaborator is now kept abroad, and will not be seen again in Amsterdam.

It was edifying to hear the orchestra read the Walton Concerto, with a skill we thought was peculiar only to English orchestras—we had a good run through, with time for a few points to be rehearsed on the first day,—and then a further rehearsal next day.

Van Beinum assimilated the score as soon as any conductor I have played with—and is a most marvellous accompanist. The whole show was a very wonderful experience. The only snag for the soloist in this great hall is the interminable walk out to the wicket. It seems about as far as that of Lord's Cricket Ground. The luckless soloist has to appear at the very top of the orchestra—as conspicuous as Thor making the Rainbow in Rheingold—and then gingerly makes his way down forty steps through the orchestra until at long last, footsore and weary, he arrives at his place—already shaken to the core!

However the sight of a really packed audience is so unusual and exciting to a Viola player, that the walk to the wicket is forgotten and the first ball is an easy one.

A Lecture Recital on British music at the Hague, and a Radio Recital at Hilversum, the principal Broadcasting Station, completed a memorable tour.

National Gallery Concerts

With a programme performed by the Griller Quartet on April 10 these concerts came to a regrettable conclusion and Dame Myra Hess said good-bye to the audiences she had done so much to create and bring to so firmly established a feature of London's musical life. During exactly $6\frac{1}{2}$ years, to the day, 1,698 concerts have been given and 800,000 people have attended. Profits of considerably over £10,000 have gone to the Musicians' Benevolent Fund.

It need not be stressed again how much this has meant to thousands of war-time listeners. The audiences themselves have been evidence of a great need promptly apprehended and nobly met, and the tremendously stimulated interest in chamber music of all kinds has proved a factor in musical education which cannot be overestimated. It is encouraging to know that though these lunch-time concerts have had to cease in central London other ventures have been initiated elsewhere and are showing a like growth in popularity.

Concerts

CHORAL CONCERT—February 27, conducted by MR. ERNEST READ. Stabat Mater, *Pergolesi* (Soloists: Phyllis Eckersley, Betty Davies, Joyce Gow, Dorothy Jordan and Female Chorus); Organ Concerto No. 7 in B flat, *Handel* (Keith Jewell); Choral Hymns from the Rig Veda, *Holst*.

CHAMBER CONCERT—March 7—Quintet in B minor for Clarinet, Two Violins, Viola and Cello, *Brahms* (William C. Greenhalgh, Francesca Woodhouse, Eva Gruenbaum, Mary Long, Elizabeth Hayden); Two Songs from Op. 10, *R. Strauss* (Jean Grace Buck); Trio in F minor for Piano, Violin and Cello, *Dvorak* (Helen Cleaver, Sylvia Cleaver, Alexander Kok).

SECOND ORCHESTRA—March 29, conducted by MR. ERNEST READ and members of the Conductors' Class: Rita Sharpe, Alan Jellen, David Cutforth. Overture—"Hebrides" *Mendelssohn*; Fugal Concerto, *Holst* (Cicely Houseman, Janet Craxton); "Haffner" Symphony *Mozart*; Concerto in C minor (1st movt.) *Beethoven* (Dennis Knight); "Danse Macabre" *Saint Saens*; Recit. and Air from "Samson" *Handel* (Morgwyn Jones); Suite—"L'Arlesienne" *Bizet*—Wood.

CHAMBER CONCERT—April 1—Octet in E flat for Four Violins, Two Violas and Two Cellos, *Mendelssohn* (Sylvia Cleaver, Sidney Humphreys, Desmond Fenton, Kathleen Eastes, Margaret Hunt, Marjorie Lempfert, Elizabeth Hayden, Oliver Vella); Quartet in F for Oboe, Violin, Viola and Cello, *Mozart* (Joan Nicholl, Hugh Maguire, Pauline Bunday, Sheila Dunbar); Quartet in C for Two Violins, Viola and Cello, *Beethoven* (Ivor McMahon, Nona Liddell, Edward Amos, John Kennedy).

ORCHESTRAL CONCERT—April 2, conducted by MR. CLARENCE RAYBOULD. Overture—"Abu Hassan"; Concerto in D (1st movt.) for Violin and Orchestra *Beethoven* (Ivor McMahon); "In the Fairy Hills" *Arnold Bax*; Menuet, Marche (Faust) *Berlioz*; "Benedictus" (in memoriam Tobias Matthey;

Audience standing) *Mackenzie*; Concerto in D minor (1st movt.) for Piano and Orchestra *Brahms* (Betty Mills); Scena ed Aria (Don Carlos) *Verdi* (Robert Vivian); Symphony in B minor (3rd and 4th movts.) *Borodin*.

Drama

On April 2, in the Theatre, the students of the Dramatic Class gave an inspiring performance of Maeterlinck's play *The Blue Bird* under the talented direction of Miss Rose Bruford.

Of a very large cast, all of whom played their parts with much ability, only a few can be mentioned.

Light, so beautifully portrayed by Paula Crouch, led the children *Tyltyl* (Valerie Enock), and *Mytlyl* (Maureen Hardy) through various adventures in their search for happiness, eventually to be found in their own home.

The theme served to show the spiritual significance of the whole play. Man must have *Light* in order to find his way through life, and true eternal happiness is to be found only within one's own being, not outside.

The *Dog* and the *Cat* were played with outstanding ability by Corona Cooke and Jean Johnson. The delightful parts of *Bread*, *Milk*, *Water* and *Fire* caused much laughter as each point was skilfully brought out concerning these necessary things of life, which so many of us take for granted.

The most difficult scene, that of the graveyard, was managed with much skill. To the words "There are no dead" a background of flowers came into prominence, representing the dissolving of gravestones into masses of Madonna lilies.

I do not remember seeing the *Hall of Luxuries* scene before; it is not in the book; perhaps it was added by the author at some later date. I do not know. It does not seem to compare favourably with the rest of the play, but serves to show the grosser pleasures of life in contrast to spiritual delight.

The *Kingdom of the Future*, which always seems to be the high light of the many scenes, was indeed a triumph for all taking part, and our best thanks are due to those who gave us such a lovely and moving performance.

S. S-D.

Talk by the Poet Laureate

On Tuesday, May 14, the Drama Class had the delightful experience of an informal talk from the Poet Laureate—Dr. John Masefield, O.M.

It was a memorable occasion.

With inimitable style, charm and simplicity, he enchanted his listeners by telling whimsical, humorous and beautiful stories in both prose and verse.

His readings from *Dauber* and other of his poems, led him with mounting interest to quote lines of *Good Council* from Chaucer; and he closed his talk by reading the last lines of *The Everlasting Mercy*.

He stirred up enthusiasm for story-telling and demonstrated effectively the great pleasure which this art can give. Dr. Masefield spoke of the *Guild of Story-Tellers* already in existence in America, of the vast neglected wealth of tales in our language only waiting to be re-told, and expressed the hope that the R.A.M. might be the first to inaugurate a story-telling contest which he would be only too pleased to judge.

R.B.

Memorial Window to Sir Henry Wood

On April 26 Sir Charles Davis, D.L., the Rt. Hon. the Lord Mayor of London, unveiled a window dedicated to the memory of Sir Henry Wood at St. Sepulchre's Church, Holborn. As a boy Sir Henry played the organ there and his father was principal

tenor in the choir. The ashes of Sir Henry now rest beneath the window, where the old organ once stood. In the congregation were representatives of all the principal musical institutions including Sir Arnold Bax, Master of the King's Music and Professor Sir Stanley Marchant for the R.A.M.

The service was sung by the choirs of St. Paul's Cathedral and Westminster Abbey under the joint direction of Dr. John Dykes Bower and Dr. William McKie with Dr. Dykes Bower at the organ. A Symphony Orchestra drawn from the B.B.C. and L.S.O. and conducted by Basil Cameron played two of Sir Henry's arrangements: *Trumpet Voluntary*, Purcell and *Overture to Samson*, Handel and, in addition, William Walton's setting of Masefield's Lines to the Memory of Sir Henry Wood, *Where does the uttered music go?* and Vaughan Williams's *Serenade to Music* (dedicated to Sir Henry on the occasion of his Jubilee) were performed. The B.B.C. Chorus (conductor, Leslie Woodgate) also took part and Dr. G. D. Cunningham assisted at the organ.

The Lord Chancellor, Lord Jowitt, in an appreciation, said: "Not only did he serve his day and generation. He created an institution and, in creating it, became an institution in himself."

In the *Order of Service* there was included a beautifully coloured illustration of the window showing St. Cecilia and attendant angels with an organ in the background. A full description of the memorial and its symbolism of Sir Henry's life and work, written in terms of sincere veneration by Mr. Alec Robertson, was also printed.

In *The Listener* of April 25 appeared also an illustration of the lower portion of the memorial window which was designed by G. E. R. Smith in collaboration with F. O. Salisbury. The left-hand panel shows Sir Henry as a boy, playing upon St. Sepulchre's organ, and the right-hand panel depicts him in later years, conducting a Promenade Concert. Four figures—of Bach, Handel, Byrd and Purcell—represent Sir Henry's catholicity of taste in music and a palette and brushes his love of painting.

This New Music

By Quæstor

Much ink has been spilled and breath spent on the subject of what we have come to call "New Music", and though we are taught that "in the multitude of counsellors there is wisdom" the general feeling among vast numbers of music-lovers is still bewilderment, doubt and uncertainty. Whether any clarifying of the matter can be possible at this juncture to disperse or rarefy the fog of conflicting opinion is in itself doubtful, but some sorting out and classification may enable us to see things at least a little more in the round.

As distinct from the vacillations which beset many minds there are two opinions in regard to extreme modern ideas in music which seem to be held by those who do not intend to sit on any fence: there is the man who says frankly and apparently sincerely that "this sort of stuff is unintelligible" and that "the composer is merely trying it on to see to what extent he can hoodwink the public." That is to say he questions the composer's sincerity—but we need not question his. The other firm opinion is that of the young person who thinks it "simply wizard." In this latter case we may perhaps suspect the speaker's basis of judgment or sincerity; he may only be bitten with the desire to be thought up-to-date and to gain kudos from following the latest new thing, having, perhaps, no other claim to our respect; he may wish to startle us by the extremity of his alleged personal preferences. We seem to remember St. Paul on the "following after some new thing" in his day.

As regards the young composer who seems determined to break completely with the past, other people may be forgiven their doubts: Is this sincerely felt? Is it the genuine expression of something really experienced? Or does it arise from a desire to astonish the unthinking or ignorant? A famous musical theorist and teacher of Composition whose name was a household word in English musical education told me that in many cases it was difficult to say, of work brought to him, whether it was the result

of original genius or of sheer ignorance. "It is generally the latter" he added.

The history of musical criticism warns us to beware of quick decisions—"time will tell" is the only safe attitude. Sir W. H. Hadow's essays on Musical Criticism, published in 1892 and well worth re-reading now, gave us a caution from the eighteenth-twenties when professional music critics published in the *Harmonicon* and the *Quarterly Review* articles on Beethoven's works which stigmatize them in a manner we of today find amazing. And it is well to remember that if we now readily accept what then was so deprecated, later generations may understand what we now find puzzling and disapprove. After quoting these articles Hadow goes on:

"If then, our guides are astray, what course is left to us except that we should 'sit down in a forlorn scepticism'? This at least is possible, that we should take the matter into our own hands and use our own judgment. Let us determine what principles of Art we can and use them as a compass for directing our steps. If we make mistakes they will be no worse than those which have been made for us already But to criticise at all demands some study The necessary laws of music are few and simple To obtain a mastery over the practical application of those laws involves, no doubt, the work of a lifetime; but this is not what we want. It is appreciation not production that we have in view

The first and most imperative necessity in the matter is that we should free our minds as far as possible of all cant and fetish worship and prejudice."

We all of us have met with much criticism for and against music new and old which obviously was not the result of study but rather the repetition of catch-phrases and shibboleths. There is current to-day a singularly offensive phrase about Brahms which comes to my ears from the lips of those who certainly have not studied music. But there are also in the world large numbers of earnestly enquiring music-lovers who enjoy the ever-increasing opportunities for hearing music of all sorts and books are issued

in large numbers to help them to understand in some measure what they hear. Such books, however, are often necessarily concerned to explain technical methods, structure and the like, and indeed, teaching of any sort must have an intellectual bias and approach. To what extent and in what proportion emotional response must be alloyed with technical knowledge varies with the particular temperament of the hearer and the intentional characteristics of the music in question, and it is perhaps not surprising that it is generally the highly trained musician who elects to delay definite pronouncement on "new music" in its more extreme forms. "Time will tell" is not so much a refuge for those who lack the courage of conviction as the expression of a caution born of knowledge of musical history.

The recent controversy over the exhibition of Picasso pictures is a parallel case. Indeed, it is more than that if we regard all Arts as manifestations of the same instincts expressed only through various media.

There is something to be gained from opinions of genuine music-lovers who have no particular technical knowledge of the art but of whose sincerity we have no possible doubt. By such opinions we may judge direct emotional response apart from intellectual appeal. Here are some such opinions :—

From an Oxford Woman Graduate :—

"Summing up my disconnected reflections on a very limited acquaintance with modern music—or should I say "the new music"?—I find that whereas a few years ago I could see little sense or meaning in it, now I don't feel at all the same about it. I think that it does in fact respond in some degree to the call of the spirit today; its complexities and its uneasy, questioning jangles and jars satisfy something that the finish and decipherable pattern of the familiar classics at times leave unsounded and so questing blindly within.

"I am, of course, unable really to criticise music at all, but the little modern music I have heard seems to me to be serious and sincere and to have a meaning even if I am not able to appreciate it. Probably, as with poetry in an experimental

phase, a great deal of little permanent value is written from which the things of real worth gradually emerge.

"I only wish I had time and opportunity to hear a great deal more."

F.S.S.

From a West Country Parson :—

"I do not know that anything I could say about the "moderns" would be at all helpful because I am the humblest of humble amateurs; but "such as I have give I thee."

"First of all, I disagree absolutely with Dr. Joad who maintains that no one has composed real music since Bach.

"As far as the really "advanced" people are concerned (and I am not certain that a more appropriate adjective would not be "decadent") I confess that my real interest lies not so much in the discordant noises which they produce as in their psychological condition. When I listen to their "music" I keep asking the question "Why?" and try to find a logical answer. I cannot help thinking that many of them compose in order to draw criticism upon themselves. They revel in criticism, for they argue, quite falsely, that as the great masters were criticised in their day, therefore everyone who is criticised is, *ipso facto*, a great master. Some of them are palpably insincere. They know their public and they compose what their public expects them to compose.

"The work of the "realists" leaves me with a sense of utter futility. For instance Mossolow's *Steel Foundry* from his *Symphony of Machines* is undoubtedly a clever composition; but who wants to hear the noise of a steel foundry? The same applies to Meytuss' *Dnieper Water-power Station*. It seems to me to be a prostitution of an orchestra to use it to produce such ghastly noises. Both these compositions are typically "realistic"; they are in fact utterly photographic in their treatment. When listening to them one might well be in the steel foundry or at the Dnieper power station. The real point of the matter is however, that the noise produced at these places is accidental to the production of steel and

power. The noise is evil; but it is at least producing something capable of being usefully employed. It is therefore tolerated. When the noise is produced by an orchestra as an end in itself, there seems to me to be no reason for its existence.

"I do not think that one should demand "enjoyment" from every musical composition. Like the prophet, the musician has a message for his generation and the message is not always a pleasant one; but there is always another side to the picture. Where there is pain there is fortitude, where there is danger there is bravery, where there is suffering there is compassion, so my chief grumble against the realists is not that their compositions are so real but that they are so incomplete. Apart from the realists there are those whom I call the meanderers. They wander on and on interminably saying (unless I am incapable of understanding) nothing that is worth saying. I have listened attentively and honestly tried to find some crumb of musical sustenance but have found nothing. When such stuff comes over the radio, I thank God that it is possible to switch off. I reflect that, if he had lived in the 20th century, Beethoven might not have regarded his deafness as an unmixed disability!"

C.W.

From an enthusiastic amateur of long experience :—

"In considering and trying to appreciate reactions to the modern—or to be more precise—the ultra-modern school of composition one has to try to avoid conservatism and prejudice.

"There can be no doubt that each advance in composition, particularly orchestral, seems inexplicable to contemporary listeners. The early 19th century composers were bold in their day, and many of their, to us, simple harmonies were in those days highly original and even startling. Will the seemingly impossible harmonies of some composers today seem simple to listeners in 100 years time? My answer is no—in fact very often the orchestra appears to be improvising, with its consequent chaos.

"Surely the foremost essential in music is melody. This is entirely lacking in some symphonic work today. The

modulations are not modulations; there is no recognisable key even though there is always a key signature.

"In Grove's *Beethoven and his Nine Symphonies* he points out that the opening chord of the first movement of No. 1 is in F—the symphony being in C. He mentions this as a startling "modern" innovation—I forget his exact words. Wagner, in his day, was looked upon as an ultra-modern. Now he is quite understood and all his progressions are easy to follow.

"This is *not* to say that all the present composers will be equally well followed—often there is nothing to follow. In conclusion I think that the reaction of many listeners to much ultra-modern music is one of bewilderment and repulsion."

A.P.

From an "ordinary listener" :—

"In common with (I suppose) many of middle-age who find delight—in varying degrees—in music of most kinds, I find my immediate reaction to a good deal of ultra-modern music is one of antipathy or, at best, bewilderment. Reflecting that complex music cannot be judged upon a single hearing I yet find it difficult to overcome first impressions sufficiently, on further acquaintance, to be without bias and free from prejudice. But, at my age, that may merely mean some loss of mental resilience.

"Help from published criticism, broadcast talks and books upon the subject which come my way is only partial and does not tend to independent judgment—which indeed demands more knowledge than I can bring to bear. But I gather from them that such music is intended to reflect the spirit of this age and often does so successfully. Whether, or how far, it is the function (or one of the functions) of Art to do this is a question wider in its implications than I can at present discuss. Some may feel that to perpetuate in Art certain aspects of life as it is today may not conduce to the happiness or well-being of mankind."

H. de L.

The Professorial Staff

DR. DOUGLAS HOPKINS has recently been appointed Organist and Master of the Music at Peterborough Cathedral.

R.A.M. Distinctions

The following elections were recently announced :—

FELLOWS (F.R.A.M.)

Reginald Kell
Sydney H. Lovett

Jean Pougnet
Eleanor Rudall

ASSOCIATES (A.R.A.M.)

Dennis Brain
Leonard Brain
Roderick Jones
Denis Matthews

Gareth Morris
Jacqueline Townshend
Catherine Wendol

A MEMORIAL SERVICE to the late HAROLD VINCENT JERVIS-READ, F.R.A.M. was held at St. Marylebone Church on March 1. It was attended by many pupils, ex-pupils and friends from R.A.M. and included the performance of a song—*Grass* and *Legend* (violin and piano) from the works of the deceased composer.

REVIEW WEEK—Lent Term, 1946—Opening on April 1 with a *Chamber Concert*, the syllabus included *Orchestral Concert*, conducted by Clarence Raybould, Dramatic Performances of Maeterlinck's *The Blue Bird* (April 2, 3, 4); *The Pianist and the Orchestra* by Myers Foggin Esq., *Viola and Piano Recital* by Lionel Tertis Esq. and York Bowen Esq. (April 3); *Violin Technique from Corelli to Spohr* by Spencer Dyke Esq., *Musicianship* by Dr. R. S. Thatcher, and an *Orchestral Rehearsal of Students' Compositions* (April 4).

Births

RISIUS—On July 10, 1945, to Irene (*née* Spier) wife of Rudolf Risius, a second son—Gordon.

MERRICK—On March 19, 1946, to Sybil (*née* Case) wife of Frank Merrick, a daughter—Celia Frances.

ANDERSON—On April 23, 1946, to Kathleen (*née* Hunt) wife of Lt. Col. W. F. Anderson, M.B.E., M.C., R.E., a son—Stuart Hunt.

COX—On December 22, 1945, to Jean (*née* Sleight) and Noel Cox, a son—David Anthony Piers.

Marriages

ARVON DAVIES—HARRIOTT—On September 15, 1945, at Cwmdud Church, Crickhowell, Breconshire, Morfydd Arvon Davies to Harold Johns Harriott of New York.

ISHERWOOD—DATYNER—On December 17, 1945, at Ealing, Cherry Isherwood to Henry Dwyer.

In Memoriam

Ernest Samuel Makower, F.S.A.

We regret to announce the death of Mr. Makower, one of the Directors of the R.A.M., which occurred on May 2 at Binfield Heath, Oxon. at the age of 70. The Academy has lost a generous friend and an enthusiastic patron of the Arts.

Among his many activities for music he established the London Museum concerts in 1929 and similar concerts at Oxford at the beginning of the last war. He was also chairman of the Music Committee of the British Council.

A Memorial Service was held at the West London Synagogue on May 9 at which the Principal played the Voluntaries.

Sir Hugh Percy Allen

G.C.V.O., M.A., D.Mus., D.Litt., Hon. R.A.M.

The death of Sir Hugh Allen, which occurred on February 20 as the result of a street accident at Oxford, has brought a loss to musical education in this country which can scarcely be measured, so powerful was his influence during a generation of notable advance.

In an appreciation of his life and work appearing in *The Times* it was said: "What he did for the Bach revival is comparable only to what Sir H. Wood did for symphonic music and Sir Thomas Beecham for opera."

As Professor of Music in Oxford University and Director of the R.C.M. he exercised an expanding influence both directly and through those who came under his guidance and inspiration. Music in schools, in particular, felt the effect of his help and advice in a lasting degree.

In many activities of the nation's musical life his dynamic personality and diplomatic skill in carrying forward his policy made him to be regarded as one of the most vital forces directing the affairs of music in England. The inspiration which he brought will be permanent, carried on as it is by those—many of them now middle-aged—who in their student days came under the power of his example and direction.

Sir Edward Cuthbert Bairstow

D.Mus., D.Litt., Hon. R.A.M., F.R.C.O.

By the death of Sir Edward Bairstow on May 1, England loses yet another of those leaders who have exercised so powerful an influence on the country's music since its renaissance. Born at Huddersfield in 1874, he worked chiefly in the sphere of church music and choral conducting, first in London, where he established his fame as a brilliant organist, and afterwards at Wigan, Ripon, Leeds Parish Church and York Minster where he remained for 33 years organist and Master of Music and achieved very high

standards. He was also Professor of Music at Durham University for 16 years and conducted York Musical Society from 1913—1939.

His *Counterpoint and Harmony* (1937) combined breadth of outlook with scholarly reference to classical procedure and his wide success as a teacher of voice production led to the publication of *Singing Learned from Speech* (his last book), the result of collaboration with his friend the late Harry Plunket Greene. His church compositions have a distinction which, with their impeccable workmanship, earns for them the highest esteem. He received the honour of knighthood in 1932.

R.A.M. Club Social Meeting

A very successful meeting was held on March 2.

In the unavoidable absence of the President, Mr. Frederic Austin (in Manchester where one of his orchestral works was being performed by the Hallé Orchestra under John Barbirolli) the Past President, Mr. Percy Waller received the large number of members and friends.

It was good to see John Booth at work again in the Academy. He brought his excellent choir, the *Florian Lady Singers*, and they gave beautiful performances of very varied works including Harold Darke's *As the leaves fall* and a group of part-songs by R.A.M. composers. The programme was completed by Viola Solos by Bernard Shore (accompanied by Hester Dickson) who played 1st movt. from *Violin and Piano Sonata in E* (Bach), *Romance* (Max Bruch), *Carol and Christmas Dance* (Vaughan Williams).

The weather was dreadful and the Duke's Hall none too warm, yet these artists made it sound so easy that the audience forgot the temperature—until the music was over. Then, however, tea prevented any drop in the temperature of all who were present at this happy meeting.

L.R.

Notes about Members and Others

It would facilitate the compilation of this column were Members to send a note of past performances or engagements to the Editor.

Address : 91 Crane Street, Salisbury, Wilts.

MR. THEODORE HOLLAND's *Cortege* for massed cellos was played at a concert of cello music at the Paris Conservatoire on March 26. His *Suite in D* for viola and piano was broadcast from Paris on March 25 by Robert Boulay and Mdle. Verzieux; his *Spring Sinfonietta* was played by Mr. Ernest Read's London Senior Orchestra on May 25.

MISS ROMA FERGUSON's newly reconstituted Ladies' Choir recently gave a concert at Hampstead assisted by Margaret Coupe and Dr. Bergmann. The choir succeeds the *Tre Santi* choir which, for 14 years, gave frequent concerts for 'good causes' and it hopes gradually to achieve the same high standard of performance.

MR. ERNEST READ's orchestral concert for children at the Albert Hall on February 2 was attended by H.R.H. the Duchess of Kent and Princess Alexandra. The Reception Committee included Sir Stanley Marchant. David McCallum, John Francis, Denis Matthews, Joy Boughton and Dr. Thalben Ball were soloists in Concertos and Dr. Eric Thiman orchestrated an old English song for massed singing.

MR. F. C. FIELD-HYDE retired during the war from the last of his numerous Lectureships and is living at North Mymms in his native county of Hertfordshire. He has occupied part of his eightieth year in further writing upon the voice.

MRS. HAROLD HARRIOTT (Morfydd Arvon Davies), whose marriage is announced on another page, is shortly going to live in America. Her husband is a violinist and she hopes to continue there her work as an accompanist. She gave a farewell piano recital at Wigmore Hall on April 4.

MISS VIOLET M. WALLACE sends word that, serving as a corporal in W.A.A.F. during the past few years, she has worked in operation rooms of Fighter Command and, latterly, in Flying Control at various stations. She says that owing to exigencies of day and night shifts she has found it difficult to keep much in touch with music but, on her return to civil life, she hopes to take up her art again fully.

MISS DOROTHEA BRAUS gave a piano recital at Wigmore Hall on April 3. Her programme included a Suite by Benjamin Britten.

MR. KEITH JEWELL has recently been appointed assistant organist of Truro Cathedral.

MR. C. E. BLYTON DOBSON, Conductor of the Christian Alliance Girls' Choir at Nottingham, has resigned from that position which he has held since 1932. During the interval at the concert given on April 3, a presentation was made to Mr. Dobson, as a token of appreciation from the members of the Choir and Committee, for all the help given during the past 14 years.

MR. ARTHUR BLISS's music for Michael Benthall's new ballet *Adam Zero* which was presented at Covent Garden for the first time on April 10, received, together with Robert Helpmann's choreography, high commendation in the public press.

MR. PAUL ENGEL reports that the Littlehampton Philharmonic Society completed its second year with a concert on April 24. Soloists during the past year have included Edward Planas (twice), Kathleen Bariten and Susanne Stoneley and guest conductors Eric Thiman and Denis Wood. Works by Paul Engel, Eric Thiman and George Weldon were performed.

MISS AURORA SIMPSON played Grieg's *Sonata in G* and violin solos at a Members' Evening of the Darlington Music Society on February 26.

THE LATE MICHAEL HEMING's *Threnody for a soldier killed in Action* was included in a London Symphony Orchestra concert given at the Albert Hall on April 27 as "a tribute to the members of the Orchestra who gave their lives in the cause of freedom, 1939-45."

MR. GERAINT JONES gave the thirteenth of sixteen recitals comprising the complete organ works of Bach at the West London Synagogue on April 23.

MR. JOHN BOOTH adjudicated at the Bingley (Yorks.) Festival on April 12 and 13. There were record entries. His *Florian Lady Singers*, with the valuable assistance of Harold Craxton, Norman Allin and Peter Dimuantes, gave a concert to a packed audience at Wandsworth on February 13.

MR. GERALD CARNE sends a list of his works recently recorded and broadcast. Orchestral: *Old Times, Old Friends; Springtime in the Hills*; Broadcast by Coldstream Guards Band: *Cherry Ripe* (arr.); *In the Cathedral*; the latter also broadcast by Fairey Aviation Champion Brass Band. Songs by Mr. Carne recently broadcast include: *Here in the Quiet Hills; It's the same old Homeland; and Go to the Hills*.

MR. GUY JONSON, upon being demobilized from the Army in January, conducted the Southern Symphony Orchestra at the Guildhall, Southampton, on February 3, and the Salisbury Orchestral Society's concert at the new 'Arts Theatre,' Salisbury on February 6.

The two programmes included :—*Vltava*, Smetana; *Symphony No. 1*, Beethoven; *L'après midi d'un Faune*, Debussy; *Symphonic Variations*, Franck; *Organ Cocerto in B flat*, Handel. The soloists were Miss Nina Milkina and Mr. Antony Brown.

MISS BERTHA HAGART gave a piano recital at Wigmore Hall on May 6.

MR. ALAN BUSH and the London String Orchestra broadcast (in collaboration with the Arts Council) a concert from Bishop Fox School, Taunton on May 9. The programme included Mr. Bush's *Passacaglia on a Folk Tune*.

MR. LESLIE REGAN conducted a concert given by the London Amateur Orchestra at Kingsway Hall on May 14. The programme included Mackenzie's *Britannia Overture*, Wm. Alwyn's Concerto for piano and orchestra (Soloist: Vivian Langrish) Theodore Holland's *Sinfonietta* and E. German's *Theme and Six Diversions*.

MR. HERBERT WITHERS sends news of societies he conducts :—Slough Philharmonic Society performed *Palsgaard (Danish Sketches for Orchestra)*, Frederic Austin; *Overture, Charles II*, Montague Phillips; March, *Stirling Castle*, Eric Thiman. Frederick Grinke played the Brahms Concerto, Leslie England the Tchaikowsky B flat minor. Albert Sammons and Moiseiwitsch also appeared.

With the South Bucks Orchestra (now in its eighth season) Frederick Grinke played the Mendelssohn Concerto, the Bloch *Concerto Grosso* was performed with Joyce Hedges playing the pianoforte part and a *Suite for String Orchestra* by Godfrey Sampson (about to be published by Novello) was given its first performance. Léon Goossens also appeared, playing the *Oboe Concerto* by Gordon Jacob. Dennis Brain played two Concertos by Mozart.

MR. MANUEL FRENKEL has now returned from touring India, Burma, French Indo-China and Malay for E.N.S.A. (as one of the pianists of the London Ballet). He also broadcast a piano recital from Calcutta.

New Publications

- "Miracle in the Gorbals"—Piano Score—(Novello) *Arthur Bliss*
 "Pixie Dance"—Piano (Lengnick) *Ivor R. Foster*
 "You mean everything to me" (Laurence Wright) } *Gerald Carne*
 "It's the same old Homeland" (Ascherberg)

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate N.W.1 or to 91, Crane Street, Salisbury, Wilts.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

